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OFF BEAT MAGAZINE

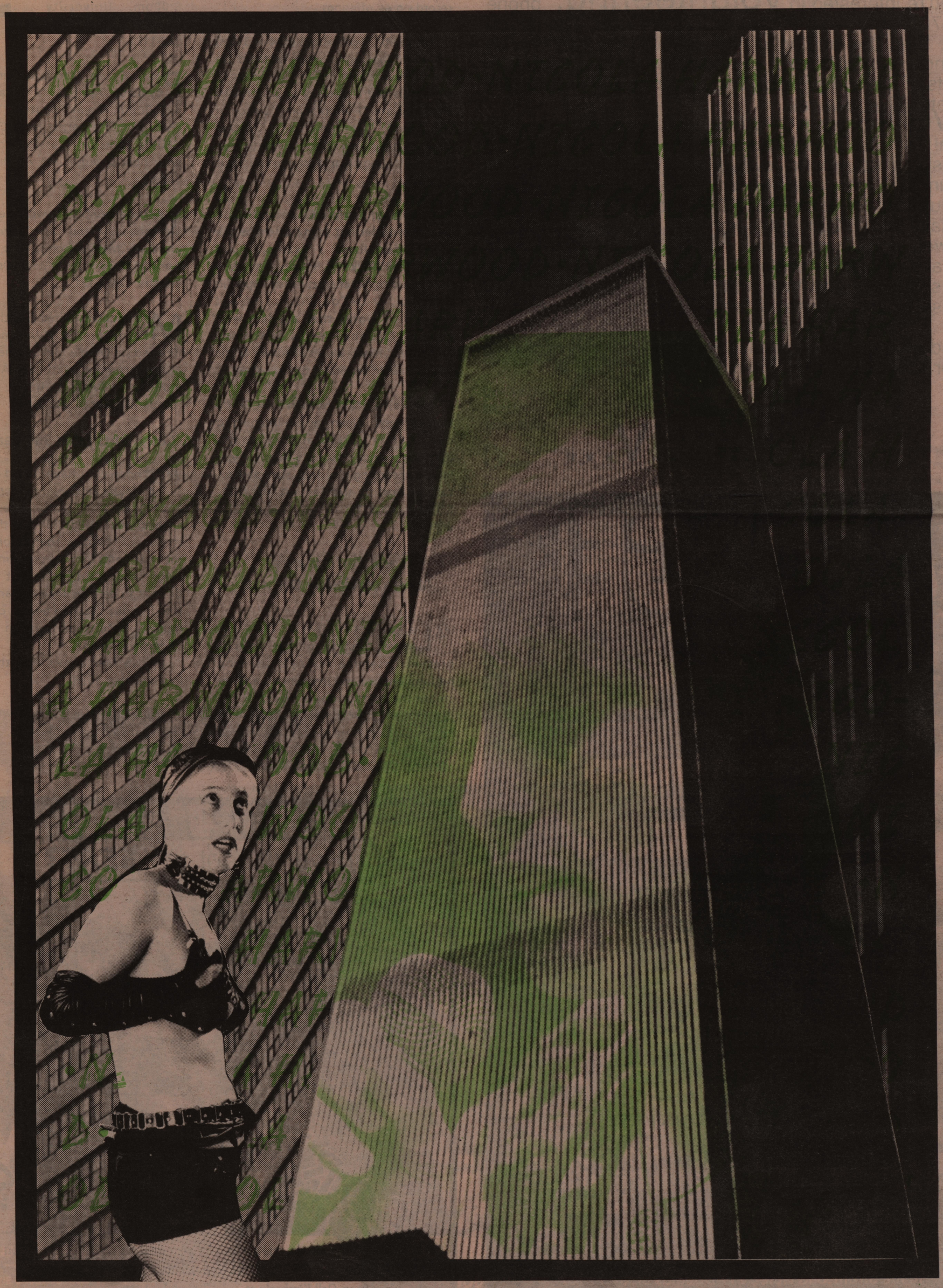
PROGRAM GUIDE TO CFUV FM 102 INTERVIEWS VIEWS REVIEWS

WHAT'S INSIDE:
Sonic Unyon • Some Zine Reviews For You • Breakwater/T.R.O.F.F. Public Affairs • Discussion • Live and Loud • Reviews, Views, etc. dialtales • playlists •& more!

FREE

A Guide to Victoria's Listener-Powered Radio

April 1996



One month and counting! By the time the next issue if Offbeat hits the streets, CFUV will be moving to our new digs in the **basement** of the SUB. We'll include more info on that next month.

Programming wise, Friday nights have been taken over by spoken word and literary shows. A **Sad and Beautiful World** previously heard on Monday nights, and a special story telling show, name to be announced, alternates. They will be heard from 9-10:30 each Friday night.

Swivel Chair is a rotating **Public Affairs** show heard on Tuesdays from 8-8:30, and some new exciting hosts will be tackling issues ranging from labour to Anti-Fascism to Swivel Chair's mainstay program, S.A.Y. W.H.A.T.

If you're interested in **volunteering**, phone 721-8702, and we'll fill you in on the next orientation times. With the ending of the school year, we will be needing volunteers over the summer to help out in all aspects of the station, including on-air, music department stuff, etc. Give us a call.

Events wise, CFUV is proud to sponsor the 14th Annual TerriVic Dixieland Jazz Party from April 17-21 at various venues around town. Listen to Peter Lovric and his Sunday Night Jazz Concert on Sunday's at 8:00 pm, and Jumpin' In Jazz hosted by Noel Greenwood on Tuesdays from 6:30 to 8:00 pm.

As well, don't forget about **Ani Defranco**'s show at the Royal Theater. Tix available at all the usual outlets. Listen and you just might win some tickets because I have a sneakly feeling this one is gonna sell out.

Good luck on your exams, hope to see y'all up here, and for **God**'s sake, wash off that patchouli! ▲

Life @ the Fuv...

Classical Corner

Building a Classical CD collection
(the first of a continuing series)
David Winn

These suggestions are aimed at people on a limited budget, who must be selective in their purchases; people who already have some preferences; people who are willing to explore new things; people who would appreciate some guidance in finding their way around the record stores' offerings.

The multi-CD collections (of 4 or 5 CDs) are worth looking at; many of them are inexpensive; some cover a diversity of composers and a diversity of performers. Examples are "Pianomania"; "Dance of the Ages"; "Operamania". Diverse collections give you opportunities to hear unfamiliar music and to expand your interests.

Double- and triple-CD sets are also worth considering; many of these are more specialized. Examples are Orchestral Works of Rimsky-Korsakov (not including Scheherazade, or Capriccio Espagnol, or Le Coq d'Or, so the set consists of works that are less well known); Chamber Works by Women Composers; Piano Music of Ravel; Music at Versailles in the Era of the Sun-King.

You can obtain help from CFUV's Classical hosts. When you are listening to one of CFUV's Classical Programmes (Monday to Friday, 10am to Noon), if you hear a recording you feel attracted to, call the host on the Request line (721-8700) and ask for the label and other details.

Local Performances
(a free service by Offbeat)

"La Rue des Jugleors" The Early Music Society of the Islands present Ensemble Anonymous, who perform on medieval instruments and re-create the extraordinary world of the jugglers and minstrels of 14th-Century Paris. Saturday April 27th, 8:00pm, St John's Church (1611 Quadra). 592-6580.

Greater Victoria Youth Orchestra's *Tenth Anniversary Concert*, with guest conductor Bruce Pullan, including the premiere of a work by BC composer John Oliver, and Beethoven's Symphony No. 8. Friday May 10th, 8:00pm, University Centre Auditorium. 360-1121.

Pacific Opera Victoria present *Carmen* by Bizet. April 25, 27, 30, and May 2, 4, 8:00pm, Royal Theatre. 385-0222. (Previews of excerpts from *Carmen* on CFUV's Thursday Classical Programme with host David Winn, April 4, 11, 18, 10am.)

Victoria Symphony with Kees Bakels, conductor, and Cary Chow, piano, in works by Mendelssohn, Liszt, and Ives. April 14 (2:30pm) and 15(8:00pm), Royal Theatre. 386-6121.

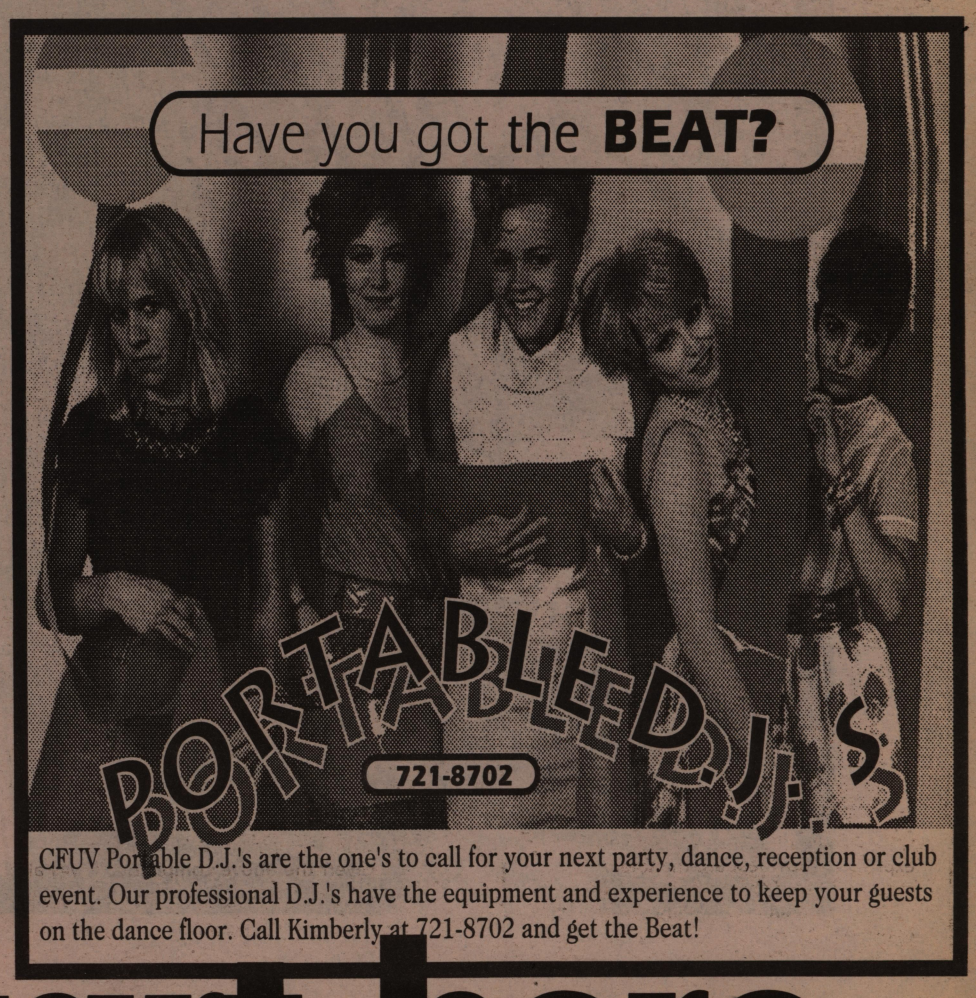
Metropolitan United Church Fine Arts Council present VIVA Concert Choir, directed by Connie More, joined by UVic Brass Ensemble. Saturday April 20th, 8:00pm, Metropolitan United (Pandora/Quadra). 382-8184.

Comments from 360 years ago

"Those who have heard excellent violists and good consorts of viols know that, after good voices, there is nothing more delightful than the moving strokes of the bow that accompany all the ornaments that are performed on the fingerboard, but because it is no less difficult to describe their elegance than it is to describe that of a perfect orator, it is necessary to hear them in order to understand them."

(Marin Mersenne, "Fourth Book of Instruments," 1636)

Music for viols is one of the genres represented in CFUV's Classicall Programmes. ▲



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April 1996
Volume 10, Issue 3

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MUSIC IN THUMBNAIL SKETCH FORMAT:
Stereolab, *Switched On Volume Two*, Duophonic HI-Fidelity
Stereolab, *Switched On Volume Two*, Duophonic HI-Fidelity
Stereolab, *Switched On Volume Two*, Duophonic HI-Fidelity

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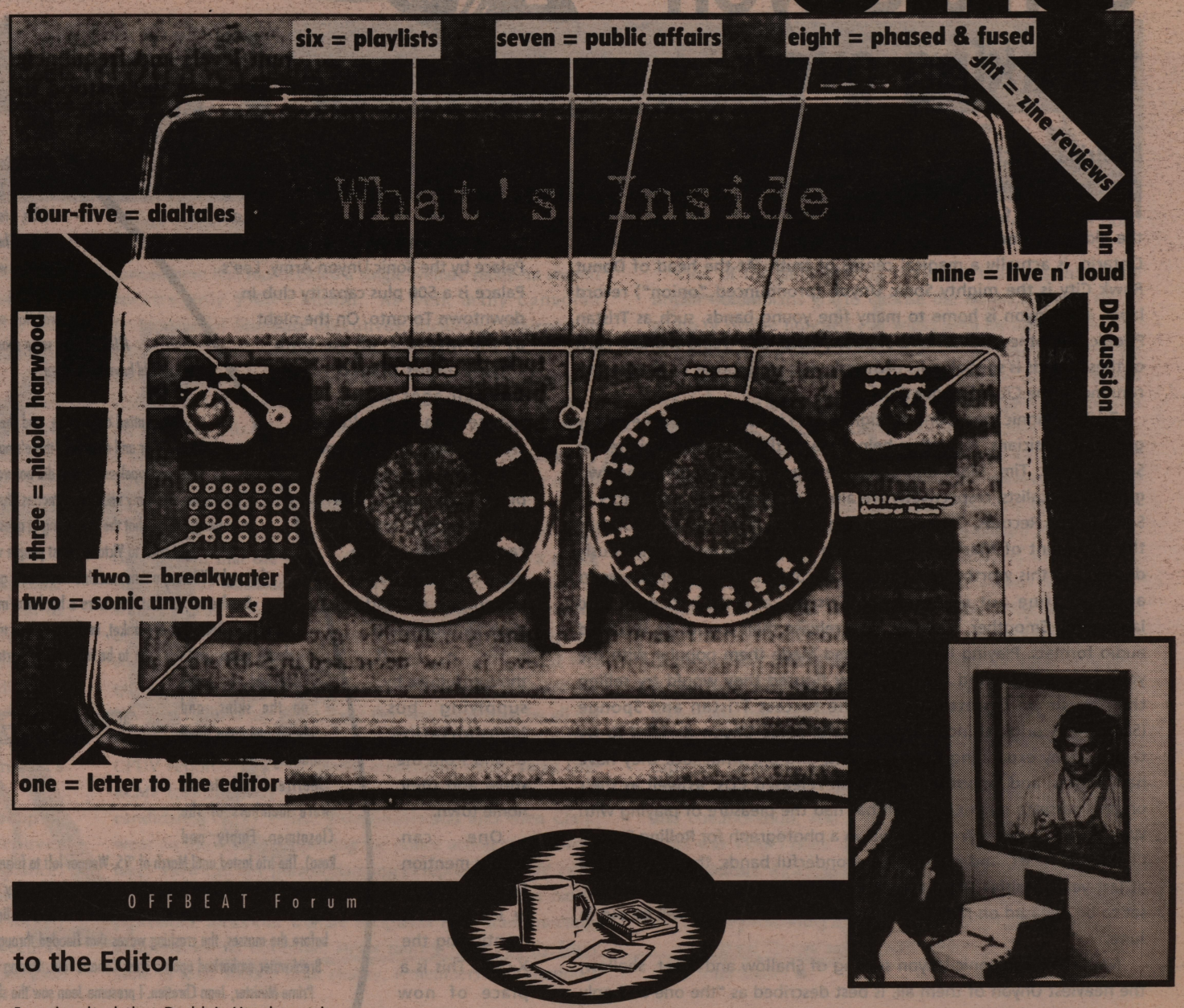

OFFBEAT Forum

to the Editor

I am insulted that Daddy's Hands got in the Women's Issue instead of A Sad and Beautiful World. What were you trying to prove here—why we need women's specific content and programming? Because arrogant assholes like this Mancock guy get to speak all the rest of the time. Women's specific space is small enough without cretinous dimwits like this crowding it up. Given he does "hang himself by his own rope," why couldn't he do it in one of the other nine issues of Offbeat? The submissions from A Sad and Beautiful World were poems by women, about women, for women.

Now, I want to talk about offensive. I, as a sexual abuse survivor, thought that Daddy's Hands, in the Women's Day Issue, was going to be a women oriented band with a conscious about incest and sexual abuse. Instead I got some blubbering puddle of bullshit. Maybe next year you could be a little more sensitive (considering that one in four women are raped or sexually abused in our lives) about whose Daddy's Hands you include in the Women's Day Issue.

A Sad and Beautiful World has been on the air for a year and a half. In that time we have had exactly one poem in Offbeat. And due to the previous editing staff, it was such a ghastly disaster we decieded to forgo our involvement with Offbeat.

I was asked to submit some poetry for the Women's Day Issue. And I went to a great deal of effort to do so. I am pissed off that A Sad and Beautiful World is yet again not on Offbeat's priority list. I could understand if you had something more pertinent and important for the women of Victoria, but this Daddy's Hands thing was stupid, irrelevant, and offensive. I am also disappointed with the complete lack of poetry in the issue.

PS: If a woman wants to sit back and let a man do the talking, that's her perogotive, but in an issue that is toted International Women's Day I would prefer to read an interview where the woman says more than 48 words in an article that was half a page long.

Given the above complaints, I was also dismayed to find out that the interview was conducted by a man. **Hoseh Jones**

...and an editor responds...

As one of the four editors who decided what content would run in the International Women's Day Issue, I can only say that your misgivings about the Daddy's Hands article were the same as ours. I am sorry you were offended by the article. I was too, and although I am not a survivor of sexual abuse (and therefore, cannot fully appreciate how offensive it was to you), I hope that the decision to run the article does not imply an ignorance on our part of why it was offensive. In effect, we decided that this article was an example of why there is a need for women's specific programming and content, but in hindsight, the theory of "give them enough rope," may not have been appropriate for the Women's International Day Issue. We felt that the attitude displayed by Daddy's Hands in the interview (one of self-righteous and very naive punkness) is pervasive in the punkrock community, and we decided not to include a statement of intent before the article, allowing *the reader to make up her own mind about* Mancoat and Mousey.

The decision not to run the Sad and Beautiful World poems was not one based on textual content, but rather on space limitations. Roseanne Harvey's interview with Nicola Harwood was bumped from the last issue because of space limitations, and it appears as the cover feature in this issue. After reading your letter, I decided not to simply bump the Sad and Beautiful World poems to this issue without discussing it with you first. Further submissions would be greatly appreciated if you feel that the current editorial staff is/was more receptive than the last. Thanks for the letter. **Scott W. Gray** ▲

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Sonic Unyon is taking over!

by Erica Fritch

Far, far away, near the land I call home, is an enchanted place called Donut Rawk City. This wonderful area, though known to some of the elders as Steel Town, or, to some even more primitive, Hamilton, Ontario, is actually a magical centre of truth. At the head of Donut Rawk City is the mighty Sonic Unyon (pronounced "onion") record label. The Unyon is home to many fine young bands, such as Tristan Psionic, Smoother, Sianspheric, Shallow, Gorp, and treble charger. Each of these bands is special in its own way, and contributes to the smooth running of the City of Donut Rawk.

Tristan Psionic (pronounced "sigh-on-ic") is the leader of the rowdy group of musicians. As well as being one of the first groups signed to Sonic Unyon, Tim, Mark and Sandy (the group's drummer, and two guitarists/vocalists, respectively) are also the owners and proprietors of Sonic Unyon Records, Canada. The record label is run out of a room in the basement of Mark's house, which his parents have generously donated to this worthy and noble cause. Starting the label two years ago was done out of necessity. Tristan, and their friends and labelmates, Smoother, were ready to release their sounds on recorded audio formats. Playing local shows had made them popular with the young hipsters around town, so they figured they would try selling their music on cassette. Due to the success Tristan and Sponge (Smoother's original incarnation) found, Sonic Unyon decided to try their luck by expanding their horizons; and oh, what luck they have had. Tristan and Smoother have both released CDs, as well as their original cassette releases. Tristan has had the pleasure of playing with Weezer (who wore a Tristan T-shirt in a photograph for Rolling Stone), Change of Heart, and many other wonderful bands; they also played at last year's Halifax Pop Explosion. Watch out for Tristan's next CD, set to be released on May 8, and Smoother's new album will be out in June.

Next came the Sonic Unyon signing of Shallow and Gleet. Shallow, the heaviest Unyon of them all, is best described as "the one and only pop killing machine," and, apparently, if you listen to their CD and turn it up to five on the volume dial, you could dry your hair in front of the speakers. Gleet released "Decline," a mellow and soothing collection of sounds that is great to listen to late at night. Unfortunately, Gleet is no more. Since the death of their singer and frontman, Scott Kivela-Kish, the remaining members of Gleet, with one additional player, have continued their musings and experimentations on the ambient side of music. Slowly, their name has changed and developed into its present form, Sianspheric.

Gorp was the next band to join the Sonic Unyon family. Their involvement with the first Sonic Unyon release, "...Not If I Smell You First" augured well for these Smurf-loving guys. Now they have lost their Smurf fetish (after releasing their cassette "Gargasmell's New Toy") and gained momentum, not to mention an upcoming CD.

treble charger was signed to the Sonic Unyon label two years ago, and is perhaps the most well known band associated with the label. After releasing a cassette on their own label (Smokin' Worm Records), and also going through a name change, the former NC17 has finally found a home, surrounded by their own. treble charger gained most of its popularity in Toronto and surrounding cities before moving on to bigger and better tours. They have crossed Canada once or twice, and even had a gig in Victoria (the Garden City) last October at the Limit. treble charger was the first Unyon to venture into the world of multimedia when they released their latest CD "self=title," as the album includes a CDrom track which is basically a 'zine of cool Canadian bands. trelble charger has recently discovered that the life of an Unyon is not the path that is best for them. They have left this label to become contenders in the big league of RCA records.

To fill the void left by treble charger's departure, The New Grand has been signed with Sonic Unyon. They will be releasing a new album in June, and have already released a seven inch on Bubblegun Records.

Sonic Unyon's first CD release, the afore mentioned "...Not If I Smell You First" (at the time it was released it was available as a package with a 7" called "Smell Ya Later"), is essential to the CD libraries of music lovers everywhere. It includes contributions from hHead, Grasshopper, eric's trip, By Divine Right, all the Sonic Unyon bands, and a few more added in for good measure. Because of this initial boost the label got off to a great start, so in addition to signing local bands, they have also been able to aid other groovy bands that they like. The Sonic Unyon catalogue now includes releases by such artists as Hayden (an excellent acoustic artist from Toronto whose first album was released on Hardwood Records and second album will be released on Outpost Records but both are available through Sonic Unyon), Kittens (heavy cats from Winnipeg), Poledo (from Thornhill), and now at Sonic Unyon shows you can purchase all of Murderecords' (the label created by members of Sloan) merchandise, not to mention the newest single released by eric's trip (a 7" record released on Sonic Unyon).

Sonic Unyon has gained so much popularity and support among the loving inhabitants of Donut Rawk City, and surrounding areas, that they have been able to put on incredible, large-scale concert events. The most recent was their second anniversary party, which took place not on land, but on a boat. That's right, September 17 was the day we found out if (Sonic) Unyons float. Past concerts include the day-long Wool-Sock '94 and '95 (the latter had 20 bands scheduled to perform), and an invasion of Lee's Palace by the Sonic Unyon Army. Lee's Palace is a 500 plus capacity club in downtown Toronto. On the night of the invasion, all six Sonic Unyon bands played twice (one all-ages show, one licensed) to two sold out crowds. Take it from one who was there, that place was hoppin'! As well as putting on this fantastic show, the head chives at Sonic Unyon also showed their consideration and thoughtfulness by supplying bus transportation to and from the show and their home town.

One can hardly mention Sonic Unyon without mentioning the X-club. This is a place of now legendary status, and a place where I spent as much of my free time as possible over the past two and a half years. As well as being frequented by Unyon bands, this tiny, dirty, sweaty, old, ceiling-falling-apart, no-ventilation-so-you-sweat-off-ten-pounds-even-in-the-middle-of-winter, bouncy-staged, hole in the wall has had the privilege of hosting shows for incredible acts such as eric's trip, Sloan, jale, hHead, Banned From Atlantis, cub, Chixdiggit, Sonic Youth (just kidding), Superfriendz, Poledo, Project 9...do you have all day? So, next time you are near the mighty City of Donut Rawk, make sure you go and check out the show happening at the X-club, it's bound to be a great bill. In the meantime, write to:

Sonic Unyon
PO Box 57347
Jackson Station
Hamilton, Ontario;
L8P 4X2

and ask for a catalogue (send a stamp along and they will love you) and a copy of their amusing, yet informative, newsletter, The Stink. You can also call them if you can't bear the long, painful wait for the mail system to deliver your much anticipated, lonely, sole piece of mail, or if you just feel like talking to Tim or Mark and finding out who they really are, at (905) 632-1905, or fax them at (905) 662-1392. Keep your ears peeled for tour dates, as all the Sonic Unyon bands will be touring this summer. And, if you must hear one of these bands right now, call up CFUV at 721-8700 to request a song; then kick back, relax, and enjoy the stinking beauty that pours from your speakers.▲

BREAKWATER = Past
THE REPUBLIC OF FREEDOM FIGHTERS = Present
PUNKROCK = Future

interviewed by Kelly "Prancer" Kijek

It was late 1994. A weary, windy, wet winter was taking its toll upon me. I was in Hicktown, Alberta, sniffling, popping Sinutab on a near hourly basis, and watching icicles growing from within mine own nostrils. Seasonal depression got its way with me, and I was thankful that I had brought Joy Division cassettes for the two week stay. In the late evening of December 30th, I telephoned my good friend Minew. The conversation was a little like this:

ME: What did you do this evening?

MINEW: I went to a show at the Fernwood Community Centre. Nothing To Lose and Breakwater played.

ME: (passive) How were Breakwater?

MINEW: They were sooo good. Their performance was intense, mesmerizing...I was spellbound. You should have been there.

We chatted a bit more, and then said our farewell. For the remainder of the early morning, I clicked my heels together and chanted, "there's no place like home...there's no place like home..."

Alas, my hopeless attempt did not work. I lay in bed and sulked. I knew I missed a performance that would have been a keeper in my vault of memories. You see folks, when my friend Minew starts spouting out adjectives to describe something, I know that the something in question would be something that I would spout adjectives about also.

When I got back to Victoria, most people who were at the show spat praising words about Breakwater's performance that night. Y'know, a time machine would be a great thing because...

Breakwater, at that time were a hardcore/melodic/punkrock/emocore based band. The trio consisted of Dave Wenger (ex-Moral Decay, ex-M-Blanket, and currently a member of Ache Hour Credo and Daddy's Hands) on vocals, and a diverse electric guitar; and the soon to be inseparable partners in punk, Steve Simard, who sang and bashed at the bass, and Jode Shortreed, who wailed on the skins, and always maintains great looking hair (both Shortreed and Simard were members of the Closetmen, Empty, and Rosa). The trio lasted until March of '95, Wenger left to focus 100% on his other band at the time, M-Blanket. Nevertheless, Simard and Shortreed recruited Dave Tresscott (ex-Pilot Light) to play guitar and Carey Mercer to sing and strum the other guitar. Fans of the original line up were skeptical at first about how the new line up were going to compare. When the day came, and action commenced before the masses, the crashing waves that flooded through the amps and PA washed away the majority of doubts. In June of '95, Breakwater embarked upon a cross Canada tour. During their stay in Canada's capital city, the quartet managed to bump into the Prime Minister, Jean Chretien. I presume Jean saw the skateboards the members had in their hands, and one thing led to another, and...well...Jean ended up trying to balance on Shortreed's deck. The boys, noticing his clumsy balance, decided they would let their shoulders be Jean's balancing posts.

Someone nearby had a camera and took a couple of photos of the sight. The next thing you know, one of the photos makes its way to the front page of the *Globe and Mail,* and is seen later in other publications such as the Macleans and Thrasher. Needless to say, Breakwater were excused if they hadn't sent a postcard.

Once they returned from their cross country jaunt, Breakwater basically had time for a cup of coffee and a croissant, because before you could say, "Polly wanna cracker," they were gone again on yet another travel. This time they ventured into the USA to share their music with the American masses. Shortreed stated that, "both tours went really well. We felt we were well received."

Unfortunately, on their arrival home, the band stated that Breakwater were no more. The fans now only have the cassette and 7 inch to enjoy, savour, and relive with memories. The reason behind the breakup decision was the dismissal of Tresscott. They felt uncomfortable knowing he played on the records and both tours. They didn't feel it would be right to continue.

Fortunately, the three remaining members formed a new band and brought in Reg "Muggie" Lech to be the guitarist. Thus began The Republic of Freedom Fighters. T.R.O.F.F. have been around for about four months now. They've played a few shows around town, and a split 7 inch with local punk rockers Render Useless is very soon to be released.

According to Mercer, the name The Republic of Freedom Fighters was chosen for the reason that with "little Mussolinis and Sadam Husseins running around the world, we formed T.R.O.F.F. It is more than just a band. It's an organization. If anyone declares war on freedom, we're ready with guns."

The difference between T.R.O.F.F. and Breakwater, sound and style wise is that, according to Shortreed, T.R.O.F.F. is "a lot heavier, and has some fast parts. More interesting. You can tell the difference." Mercer summed it up by saying, "it's not as cry baby."

T.R.O.F.F., like Breakwater, might be labeled as emocore (short for emotional core). Other bands who have been given the emo flag are Shotmaker and Indian Summer. Shortreed's comments on this emo term is that, "although the music is built on emotion, all music is emotional. Country, hardcore, classical, everything."

When I chatted with them, the topic of the current state of Victoria's punk/hardcore scene came up. "Victoria is very awesome," began Shortreed, "punkrock shows have more variety on their bills. In larger cities, they have theme nights; emo kids go to emo shows, punks go to punk shows, etc., etc." They only minor complaint expressed was that personal vendettas and rivalries occasionally happen, but the petty problems are usually cleared up immediately. As for the future of T.R.O.F.F., the band will continue to play shows around town and are possibly going to tour come summer of '96. I conclude this article with my sentiments, urging you to check these guys out ASAP. With artificial punk rock ethics happening, these guys stay true to what it is all about.▲

interview with Nicola Harwood

By Roseanne Harvey

Nicola Harwood (aka Love Mitten) uses performance poetry and stand-up comedy to offer a slice of lesbian reality, as well as critique it. She was featured in this year's Focus on Women Arts Festival, opened for Chystos on March 8, and has put on her own 'one woman show' at Open Space. She performs regularly at lesbian coffeehouses around town.

How did you get into performance poetry and stand-up comedy?
I have background training in theatre. I ran a theatre company in the Kooteneys for about five years, and I've always written poetry, so it was a sort of coming together. I have a great love for oral storytelling. Because I 've been in theatre, my writing has tended to look towards it's expression in performance, rather than in publishing. I'm only now beginning to send stuff out to see if it can get published. I just don't think in that direction in terms of presentating my material. I've moved away from doing plays with a theatre company because we did a lot of collective work. It's very convenient to work alone because it's easy. It's hard work in terms of the performance, but it's easy in terms of getting a production happening.

So you have more control over what you're doing?
Yeah I do, which is nice. I worked collectively for a number of years, so it's kind of a treat to work alone. In some ways I miss the comraderie and moral support of having a group around me, but in other ways, it's quicker and more to the point. If I want to do something, I just do it. I don't have to go through the collective process of sorting it out.

You perform under an alter-ego called Love Mitten?
She's a character that I do a lot of comedy with. I have a couple of shows with her.

What is she like? How is Love Mitten different from Nicola when she's performing?
Love Mitten is sort of this big brash dyke character who's sort of naive. In some ways, I get to do a lot of really bad writing with her. Like she uses bad metaphors and she takes her experiences seriously. But she's really naive, so everything that happens to her is sort of a magnification of the things I want to make fun of the lesbian community.

What would be a typical show with Love Mitten?
She's a vehicle for storytelling. Both of her shows are long narratives, one's about twenty minutes, the other's 40-50 minutes. In her first show she goes off in search of the goddess because all these women who she's making love with yell, "Oh my goddess!" She thinks the goddess is some woman and she wants to bed her. So I get to make a lot of fun of the things around goddess worship. Then in the next show, she's broken up with the goddess and becomes a lesbian superhero. She gets hired by the women at the university to get rid of misogynist professors. I've been doing a lot of gender theory so it's also about gender stuff, and her own gender identification.

How does the lesbian community react to being critiqued?
Somebody said, "That's a new genre of comedy—seering." Another friend of mine said, "There's no love in it, no compassion." I said Eww. But there's some edge that I want to walk. Somewhere between suckling people along and challenging people. I have very strong feelings about culture as a form of pacification and culture as a form of challenge. And I prefer culture as challenging. I think a way that I stay safe is to put myself at the center of the joke and let people laugh at themselves through me. But this time I stepped out of the center and looked right across the circle and said, No, this is about you. People just kind of went, Whoa.

> My primary identity is artist, lesbian, writer

In some ways I think maybe I went a little bit too far, there were ways in which I alienated people. But I like humor that slaps people around a bit, humor that critiques culture. I want people to wake up and be a critical audience, to not be passive in their consumption of culture. Not everything that walks across your screen, if it wears lesbian, is necessarily radical.

What else do you critique in your performances?
Racism, classism. I do this one piece about reincarnation. Some of my stuff can be pretty cynical.

Apart from the Love Mitten character, do you deal with gender issues in your regular spoken word performances as well?
Certainly I deal with them from a lesbian perspective in a fairly out manner. I've been out for ten years. When I see comedy material that's sort of about men doing this, men doing that, I find it kind of tired. It doesn't interest me very much. I like my starting point to be a bit further down the line. I just had a piece published in Geist that I also perform. It's called 'Family' and it's just stories about different characters who I've known as dykes. It's not exactly about gender but it's about a reality that's not that familiar to some people. A reality that's definitely based on my own experiences.

Is most of what you write based on your own experiences?
It's pretty closely tied to my own life. When I'm doing a character, I let her create her own little scene. The performance poetry show I did at Open Space two years ago, called 'Home' was a series of pieces that were all related. They spiralled around the topic of home. It was a story about my grandmother coming to Canada, coming to the West, to the Okanagan, and my own relationship to home and being a colonizer. It was also about my own relationship to the physical landscape because I lived in the interior for most of my life. I have a very strong relationship to the physical landscape and yet I have a consciousness of being of the colonizer class and I've had to reconcile with that. The performance dealt with issues around home, right down to really personal issues such as how does someone who lives as a dyke and a woman and an artist afford to have a mortgage. It was about the physical things around home and the emotional stuff around families and the lesbian community. And it seemed to work quite well. I was able to pull material that I already had, write some new material, and have a show that was fairly cohesive around one theme. Then I did movement and lighting and sound. I created a sound score with a friend of mine who is a composer. It was a little more theatrical than jazz based or rap based. I was moving all over the stage and I had a number of props, a lot of lighting cues.

> Voice is a natural tool, our way of getting through the world

> In the next show, she's broken up with the goddess and becomes a lesbian superhero.

Are your performances usually so theatrical, or are they mostly jazz/rap based, or is it just you standing with a mike?
I think that my shows are definitely rhythmical. I kind of work both voice and rhythm. My latest piece, the cabaret in the Focus on Women festival, was stand-up and that was the first time I'd done that without relying on a character. I also did a show called the Lesbian Tango, where I provided the text for dancers, so that was much more poetic, linear, without much storytelling.

Who are your influences?
You know, it's really funny, but I don't do the literary scene. I was really raised up on Neil Young and Joni Mitchell. Pop music was my writing influence and I found the writers in that. I found the intelligent lyric writers and those have always been my central influence. I wasn't raised on any literature, it was the seventies. There was no structure in the classroom, everybody could do what they want, so I just got stoned and listened to music. That's what I did in high school. Then I went into theatre, so it's taken me a long time to get into fine art writing. For a long time I've been afraid to read anything because it will stop me from writing. I've been intimidated by brilliance. I'm too easily influenced so I tended to shut out other influences. I was too afraid of not doing anything original. But now I'm at a new point where I'm ready to be influenced. I'm ready to hear other voices out there without the fear of losing my own.

I wonder if that need to shut out influences has something to do with being socialized as a woman. I think it takes an incredible ego to be able to call yourself an artist, and not have to stand back and serve other people's egos to get there. Women are socialized to serve other people and do the right thing. Guys have an easier time, they are encouraged to compete, whereas women would just say, that's really good, I'll just stop now and let somebody else take over.

What do you look for in other pieces of writing?
I like stories about people. If something is just being written for a certain circle, then it doesn't have much life for me. The fine telling is wonderful, but to me, what's always come first is the story, a strong story, an important story. I'd rather hear a good story told badly than something that has all the skills, but none of the content or lived experience. I want to read something that will really touch me, move me.

What do you strive for in your own work?
I'm liking more complexity but I still aim for simplicity. I want to speak directly to people and get a clear response. In other's people work, I like to see if what is being said works on three different levels. I like it when my compassion and my humanity are spoken to, and I like to be challenged intellectually.

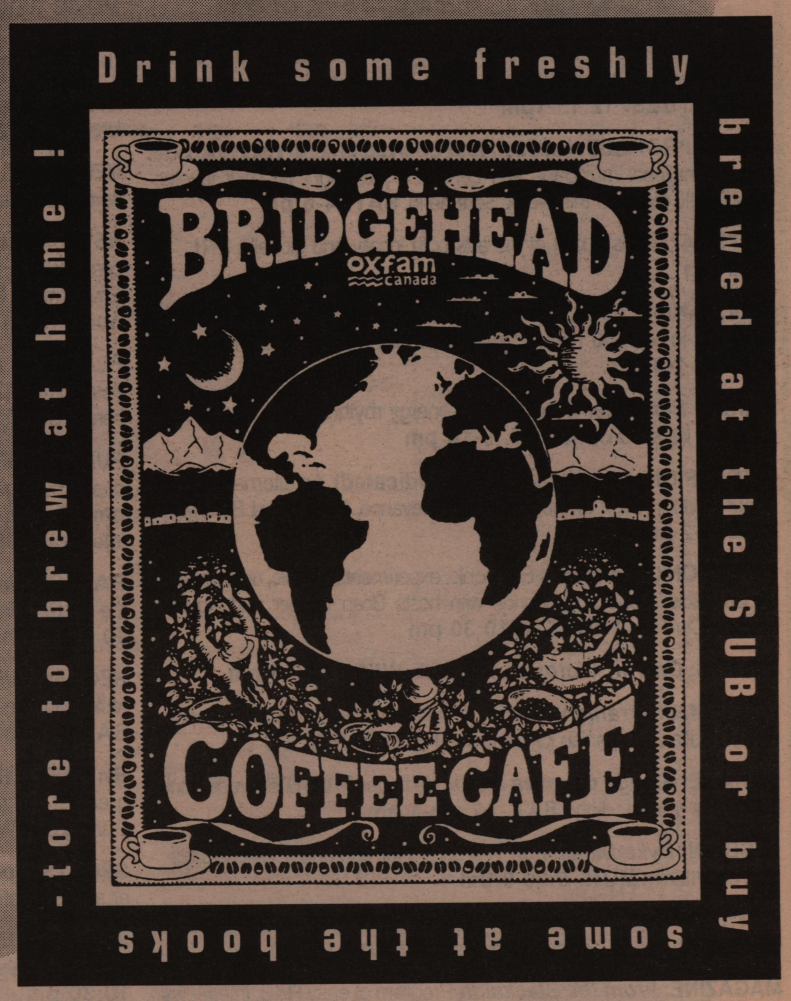
Where do you think your voice originated?
I come from a family of really bossy, talkative women. Women who have a lot to say. So voice is a natural tool, our way of getting through the world. Strong women's voices are definitely in my history. Ideas, opinions and wit have always been really there. They were women with voices. I mean, they silenced themselves in certain areas and different contexts, but they always had something to say.

What kind of reception do your performances get? Have you gotten any anti-lesbian or anti-feminist criticism?
I got a kind of pissy review on one of my comedy performances. The reviewer said I was delivering references to lesbian sex with a "militant glee." He couldn't get any of the subtleties because he was so busy reacting to the overt nature of the material. He was just seeing it as an attack on him. He was so busy reacting that he just couldn't let me have my own reality. It felt like he wasn't willing to say, Okay, this is her project, how did she succeed, how did she fail? Instead, he judged the project. I think mostly, though, people have been really supportive and encouraging. I just did a stand up act which I think kind of walked a line that some people didn't like because I was getting a little more hostile and critical of the lesbian community. I was sort of bringing the target close to home.

How is the support you receive from the Victoria lesbian community different from or similar to the support you got in the Kootneys?
Here, I don't do any straight stuff at all, I just kind of do my own gig. My life was a little more split there. In Nelson, I was supported more in the general community, because I ran a theatre company which revolved around social issues and rural concerns. I wasn't very out in my professional life but I was in my performances at coffeehouses and readings. The people there were very supportive. There was a huge women's community, a great arts community. I stayed almost twelve years in Nelson, which is surprising because I usually can't stay in one place very long.

How long have you been in Victoria?
This is my third year. I graduate from the Writing program at UVic this summer. And then I'm planning on moving to San Fransisco.

Where there's a larger community for you?
Yeah, there's a lot of resources there for me, as a performer and as a writer. I was raised in a nationalist household, so there's a part of me that's gleefully rebelling. But as a queer person, San Francisco is the closest thing to home that I've ever come across. It's a place where I'm not in the minority and there's something important about that. Something that has less to do with being a Canadian and more to do with being queer. I'm at a point in my life where my identity doesn't run along nationalist lines. My primary identity is artist, lesbian, writer. Those identities are driving my choices, and they take me there. I see myself as a cultural worker, so instead of being in a community where there are maybe only a few others striving for the same goals, I want to be somewhere where I'm being pushed, challenged. ▲



CFUV FM 102 CABLE 104.3 DIAL TALK

MONDAY

6 am ROCK: *Spike's Musical Pins and Needles Show.* The punkboy DJ had heard the wind-blown hills of Glenorchy calling out his name (pretty poetic, huh?)...and that's how Spike became the most folked-up rock host around...

8 am FOLK: With Amanda Hefflefinger

10 am CLASSICAL: with Carla Davidson, a classical show with a difference!

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Active Airwaves* with hosts Tathra Street and Jo Lui. Different weeks tackle specific problems. Interviews, readings, panels and analysis provide access to airwaves for people engaged in daily struggles.

1 pm GAY/LESBIAN: *This Way Out* (Syndicated). The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. Includes new, interviews and features.

1:30 pm PUBLIC AFFAIRS: *Earth First.* Feeling fragmented? Tap into nature!

2 pm NEW MUSIC: *New Album Review.* The most listenable new stuff. With Eric Morten

3 pm ROCK: *The Nihilist Glee Club* with Steph Massey. Alternates with *The Snooze Button* with Steve Elieson

5 pm JAZZ: *Footprints* hosted by Terry Finch features musicians who have made their mark on the landscape of Jazz. The three hour programs will favor those artists who fit Lester Young's dictum: "Ah, but can you sing me a song?" *Five Spot* can be heard on alternating Mondays at this time. Listen.

8 pm BRAZILIAN: More than just samba; news interviews, information and the varied music of Brazil.

8:30 pm GAY/LESBIAN: *Dyke Dimension.* A new program for and about Victoria's lesbian community.

9 pm WOMEN IN MUSIC: *Beating Time.* Victoria's only show on women and their music. We promise the unusual, incurrent, political sweet and sour.

11 pm ROCK: *Larry Wang Presents:* Everyone's favorite adolescent party girls (aka Owen's Hardcore Heroes) play music you can walk around your house to. Alternates with *Pop O Pie Planet* with Magnus and Matt.

1 am LATE NIGHT: *Velvet Elvis.* Clean, clear refreshing, zesty, well...not really

3 am GUMBO: *Pussy Galore* with Eddy and Jennifer.

TUESDAY

6 am ROCK: *Up at Dawn* with Nathan Berger.

8 am FOLK: *Ode to Ani.* We remember folk's political roots and the foot-stompin' drive. The revolution is just a folk show away! With Jo Vipond (and sometimes with new folkie fill-in Mike Chilton).

10 am CLASSICAL: *Just Say Nono.* Awaiting the revolution? (And aren't we all?) But what can we do? Just say Nono? Still coming soon (honest!) the Annals of Webern.

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Into the Streets!* With John-Henry and Amanda. Listen every Tuesday to hear people who are in the streets working towards social and political justice. Alternates with *TAPS (Together Against Poverty).*

1 pm SCOTTISH: *Sounds of Scotland.* Music and Gaelic culture from Scotland with Wally Cunningham.

2 pm FOLK: *Mediterranean Music.* Presenting music from most Mediterranean countries: Arabic, Flamenco, Greek, Corsican and more. Tune in to the music of passion!

3 pm ROCK: *Wire Shock.* As the spACE monKEY takes the helm, ambrosia tea seeps from the speakers. To sip is to succumb to the aromas of ambient dub, acid jazz, the occasional tingle of techno and any other flavors of sound from adventurous musicians and scientists alike. Alternates with *The Idiot from Minsk.*

5 pm Jazz: *Caravan.* Jazz, and the influence of Jazz in other music. With Ron Rounds.

March 12: Anthony Braxton Pt. I
March 19: Anthony Braxton Pt. II
March 26: The Return of Maggie Nichols (vocal improv)

6:30 pm JAZZ: *Jumpin' in Jazz.* With host Noel Greenwood presenting a survey of the early era of Jazz.

8 pm PUBLIC AFFAIRS: *Swivel Chair,* Prime Time Public Affairs. CFUV's noon hour magazine goes prime-time.

March 5: SAY WHAT Youth Activism
March 12: Zapatista Series
March 19: Radio Anti-Fa
March 26: Labour Issues

8:30 pm GAY/LESBIAN: *Queer and Present Danger.* Turn off your "gaydar" and turn on your radio to hear Vancouver Island's bitchiest, saucy, in-your-face queer radio program. News, reviews, hair, issues, music, sleaze and gossip. Come out and tune in or we're gonna get you and your little queer friends too!

9 pm 20th CENTURY COMPOSITION: *Infrequency.* Donald Leblond features an eclectic mix of composers and improvisers who stretch the boundaries of 20th century "serious" music.

10:30-12:30pm ROCK: *Punk and a Healthy Mind* with hosts Polevaulter and the Laughing Ohmu. Arturo, Ran's replacement as guide, leads Polevaulter and the Laughing Ohmu deep within the Forest of Corruption, where they are shown an entrance to the underground catycombs—and the Fabled God Soldier. Alternates with *Songs For the Misunderstood.*

12:30 am LATE NIGHT: *Laced in Darkness:* You only live once. Listen to what it's like to live forever. Gothic/industrial music, vampires, paranormal events...enter the darkness with Arioch and Raven. Alternates with *Special K* with Rhys and Jackie

3 am GUMBO: with Danny Simmons.

WEDNESDAY

6 am ROCK: *The Intentionally Left Untitled Show* Join Scourge, and sometimes co-host, Spike, as they bring you the most widely-popular show on the air: "You guys suck!"--just a sampling of the positive feedback they've received.

8 am FOLK: *Ken's Folk Show.* Alternative Wednesdays, Alternative Folk. Old stuff from Ken's collection; a balance of male/female, instrumentals, and local/international. Mostly social commentary. Alternates with Wendy Chaddock.

10 am CLASSICAL: With host Lee Faire.

Noon: CFUV News, weather and sports.

12:15 PUBLIC AFFAIRS: With Jana G.

1 pm DISCUSSION: *Alternate Views* (syndicated). Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch.

2 pm PUBLIC AFFAIRS: *Making Contact* (syndicated). Right-on interviews and speeches by activists on issues from Native rights to international affairs to the rise of the right. The show is American, but the resistance is universal..

2:30 pm LOCAL: *Only In Victoria.* Interviews and home-grown music from the Island. Linda alternates with Kelly.

3 pm ROCK: *Uncle Wally's Funhouse.* Man-Child Wally Hunter and his side-kick Silent Gomo sing happy songs and make lovely crafts while spinning label free music. Alternates with *Snap Crackle and Pop!*

5 pm JAZZ: *Straight No Chaser.* Those who can't play jazz, play avant garde. Is this (gasp!) the position of your jazz hosts Dimiteri Tsimon and Shaukat Husain? Will they let their guard down and reveal themselves to be the moldy figs that we have always suspected them to be? You won't know until you tune in. Of course, Nabit Fawzi and Luigi Foccotti are excluded from such controversy. Presented by your rotating hosts. *33 1/3 RPM.*

8 pm RHYTHM & BLUES: *Let the Good Times Roll.* A survey of classic blues n' rhythm. Eric Leblanc presents birthday tributes and lots of new releases.

April 3: New Releases
April 10: Flamingos, Rosco Gordon
April 17: Moonglows, Byther Smith
April 24: New Releases
May 1: Big Maybelle, Little Walter, Charley Patton

10:30 pm ROCK: *equity-eclectika...* much more than 51 per cent varied female content. Frequent guest Dr. Harion Milliard will attempt to locate your requests.

SPECIALTY PROGRAMMING

ACTIVISM: ***Into the Streets!*** Uprising in the streets, dancing on the radio. An action-oriented public affairs show with interviews, news, reviews. **TUES. 12:15-1pm**

ARTIST PROFILES: ***Labelled and Shelved*** In depth insight into local and international musicians and genres. It just might be your favorite artist/music featured this week, so tune in. **SAT. 4-6 pm**

ARTS: ***Artlet*** is a look at the arts both locally and globally. **FRI. 1-1:30 pm**

BLUES AND GOSPEL: ***Rollin' 'n' Tumblin'.*** Eric Leblanc presents two back-to-back 30 minute profiles on major blues artists or labels. **THURS. 2-3 pm**

DANCE: ***Perpetual Motion*** High-energy rhythms don't necessarily mean the latest dance hit. **SAT. 9-10 pm**

DISCUSSION: ***Alternate Views*** **(syndicated).** An alternative view of our world through diverse topics of relevance. Host David Barsmian. **WED. 1-2 pm**

ELECTRONIC: ***Earmeals*** Electronic, experimental, exotic, unusual and unclassifiable music and sounds with hosts Brian Lunger and Agustin Luviano-Cordero. **THURS. 8-10:30 pm**

EVENTS: ***Only in Victoria*** Local music. **WED. 2:30-3 pm**

FOLK: ***Mediterranian Music*** A survey of Greek, Arabic, gypsy, French, Italian, & Spanish folk music, in French. **TUES. 2-3 pm**

GARAGE: ***Garage Grooves*** A show dedicated to the 60s garage punk sound. It's groovy...diggit! **SAT. 12 pm-1 am**

LESBIAN: ***Dyke Dimension*** A program for and about Victoria's lesbian community. **MON. 8:30-9 pm**

GAY/LESBIAN: ***This Way Out*** **(syndicated).** This news magazine from L.A. focuses on lesbian and gay issues. **MON. 1-1:30 pm**

MAGAZINE: ***From the Blackside*** Program of easy R&B, interviews and guests. **SUN. 4-5 pm**

MOVIE REVIEWS: ***Flickering Cinecisms*** CFUV's movie connoisseur, James Vitti, reviews movies on the screen and on the. **Heard three times daily.**

NATIVE: ***World of Aboriginal Radio*** Native music, news, and issues. **FRI. 2-3 pm**

NEW MUSIC: ***New Album Review*** New Stuff. This and that, from here and there. Every week. No kidding! **MON. 3-4 pm**

NEWS: If you want to hear a different slant on the news, slow insanity, commentary from amazing local sportscaster-types, and accurate Environment Canada weather. This is your cup of tea. **WEEKDAYS noon-12:15 pm**

PLAYLIST: ***Playlist Salad*** A two hour extravaganza featuring the best from CFUVs trend-setting playlist, as tossed and dressed by members of CFUVs music department. **SAT. 2-4 pm**

PUBLIC AFFAIRS: ***Magazine Show*** A variety of hosts bring you in-depth coverage of local and international issues. **WEEKDAYS 12:15-1 pm;** ***Swivel Chair*** Underground debate, alternative views and live interview. **TUES. 8-8:30 pm**

RAP: ***Spittin' Rhymes*** A show focusing on rap and the artists behind the genre. Join "the Fulcrum of Funk" for the best in hip-hop tunes. **SAT. 10 pm-midnight**

REGGAE: ***Alive and Dread*** Roots, rockers, crucial trax, dub, ska, rocksteady, soukous, township jive, zouk benga-from Soweto to Kingston. **SAT 6-9 pm**

RHYTHM AND BLUES: ***Let the Good Times Roll*** "The world's greatest DJ" (*Monday, Times Colonist*), Eric Leblanc, surveys Black R & B and gospel. **WED. 8-10:30 pm**

SPORTS: ***Sports in the Spotlight*** A head-spinning half-hour look at all sports great and small. **THURS. 1-1:30 pm**

20TH CENTURY COMPOSORS: ***Infrequency*** An eclectic survey of personalities and styles in 20th century composition. **TUES. 9-10:30 pm**

WOMEN IN MUSIC: ***Beating Time*** Surprise, surprise. There are women in the music industry, too. Explore. **MON. 9-11 pm**

WOMEN'S ISSUES: ***Women on Air*** Public affairs concerning women. **SUN. 5-6pm**

WORLDBEAT: ***Eclectic Roots*** Reggae, world beat, African, and more. **Alternating FRI. 9-10:30 pm**

MULTILINGUAL PROGRAMMING

BRAZILIAN: Music and news from Brazil. **MON. 8-8:30 pm**

FINNISH: ***Soitellaan*** Finnish music, ranging from popular modern music to folk and classical music. Finnish nostalgia. News, interviews, poems, etc. in Finnish. **SAT. 10-11 am**

YUGOSLAVIAN: Music and culture from the Balkans – a meeting of East and West. **SUN. 9-10 am**

IRISH: Host Desmond Lynch puts focus on traditional Irish folk music from Ireland and elsewhere. **SAT. 11am-noon**

ITALIAN: ***Italian Broadcasting System*** Lorenzo Sforza and Giovanna Greco host this program geared to those in the Italian community, students of Italian, or anyone who likes the colorful music and folklore of Italy. **SUN. 11 am-12:30 pm**

JAPANESE: ***Ohayo Victoria*** The sound of contemporary Japan. **SAT. noon-1 pm**

LATIN-AMERICAN: ***Postales Musicales de Latino America*** Hosts Miguel Alvarenga and Estevan Baileys present interviews, cultural news, and music from Latin-America. Bilingual. **SUN. 12:30-1:30pm**

POLISH: Gregorz Gawronski and Ursula Zielnska present an hour of news and music from Poland. **SUN. 10-11 am**

PORTUGUESE: ***Mosaic*** News, music and more. **SAT. 1-2 pm**

SCOTTISH: Music and Gaelic culture. **TUES. 1-2 pm**

AFRICAN PERSPECTIVE: Music and news from Africa. **FRI. 1:30-2 pm** ▲

12:30 am LATE NIGHT: *Segués with Huck and Chuck.* Elivs, aliens, orabge juice & a double order of Pollo Asade. "Chow down on pure radio satisfaction. Tune 'em in and give 'em a listen y'hear!?"-a satisfied listener.

3 am GUMBO: with Jon Bystedt (aka eddy)

THURSDAY

6 am ROCK: *Black and Tan* with Greg Mittag.

8 am FOLK: *Folkin' Around* with Keith Malcolm. Emphasis on local folks and fiddle tunes. *Malcolm to my Neighbourhood* at 9:00 am for the little people. Now into his ninth year!

10 am CLASSICAL: Music through the centuries with David Winn and Austin Scott

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: John Shafer calls this show *Bad News.* Tune in and find out why.

1 pm SPORTS: *Sports in the Spotlight.* is the fastest-paced half-hour on the airwaves. Join talkative (combative?) hosts West, Jason and Mike, who are certain thirty minutes isn't nearly enough time for their aimless sports babble, and hope their listenership will take up their cause for an extra 30 minutes of air time, right?...

1:30 pm TRAVEL: *Backroads* (syndicated) From CJSR in Edmonton. Travel the world. The show is dedicated to the outdoor/travel enthusiast and spans the experience spectrum from recreational to high adventure. Ice climbing in the Rockies, trekking thru Nepal, mountain biking in Baja and more.

2 pm BLUES & GOSPEL: *The Rollin' n' Tumblin' Hour.* Eric Leblanc presents one hour of the best of mostly repeats

April 4: Otis Redding/Bo Diddley
April 11: Combo Records, Stax-Volt Records
April 18: Decca Records, Recorded-In-Hollywood Records
April 25: Golden Gate Jubilee Quartet, Hound Dog Taylor
May 2: Big Mama Thornton, Etta James

3 pm ROCK: *Cat's Meow.* A varied mix of anything you want and anything I want, peppered with verbal diarrhea and then backed for two hours at high voltage. Guaranteed to get you purrrin'. Alternates with *My Dog Has No Nose.* Join host Jason Lake in his pursuit for truth integrity and anything else mildly distracting. The only show guaranteed to increase your sex life ten-fold.

5 pm JAZZ: *One Up, One Down.* Music from two points of view. One, that it be good, and two, that it be jazz. Join Arnold van Klaveren and Art Simpson every other Thursday from 5-7 pm for some ear-pleasing sounds. Tune in, you are bound to hear something you like. Jim Fliczuk takes over at 7 pm with *Sound Excursions*, a mix of jazz from ragtime to no time. Alternates with *Somethin' Else*, hosted by Tom Adams, presenting three hours of hard, new and free bop. Thursdays from 5-8 pm, for some great jazz.

8 pm ELECTRONIC: *Earmeals.* Electronic and experimental music and sounds with Brian Lunger and Agustin Luviano Cordero.

10:30 pm ROCK: *The Anti-Grunge Show.* Our outdated name just shows you how cool we are. *Alternates with 24 Frames Per Second.* We will expose you to the urban rap sounds of today, and its jazz/funk roots of yesterday. Peace Out.

12:30 am LATE NIGHT: It's spinning so fast, yet it's all alone.

3 am GUMBO: *Teenage Riot* with Adam Heatlie alternates with *A Faint Tinge of Brain* with host Lisa Claussen.

FRIDAY

6 am ROCK: Holy Smokes, *Spot the Looney* turns five this month! Listen in as Matt and Mike attempt to show that they are indeed better than a poke in the eye.

8 am FOLK: *Acoustic Creek* with Tracey Summers. You'll hear everything and anything from Celtic to African with the occasional lively local musician.

10 am CLASSICAL: *Amadeus...*and More.

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Mediawatch*

1 pm ARTS MAGAZINE: *Artlet.* The Victoria arts scene. Interviews with Victoria artists, reviews of openings, theater and more.

1:30 pm PUBLIC AFFAIRS: *African Perspective.* A new, upbeat news and entertainment program that highlights positive developments within Victoria's African community, and examines broader social, cultural, economic and political issues to do with Sub-Saharan Africa.

2 pm NATIVE: *World of Aboriginal Radio.* The sounds of freedom for those who have been silenced.

3 pm ROCK: *The Deadly Kung Fu Mansion.* More than any other, this show will make you want to grab some take-out sweet and sour pork. Heaping shovelfuls of *Deadly Kung Fu Mansion*, your favorite cocktail and re-runs of the Green Hornet will make this a day to remember. Alternates with *PMS Show.* Not once a month, but twice. So deal with it.

5 pm JAZZ: *Pushing the Envelope.* Host Ian Cochran concentrates on avant garde and contemporary sounds. Guaranteed 98.6 per cent bop-free! Alternates with *Eclectic Jazz Show.* From acoustic solos to electric ensembles, host Rod McCrimmon brings you three hours of accessible Jazz.

8 pm DANCE: *Bass Culture.* DJ Dance Music with Dimitri Demers.

9 am SPOKEN WORD/LITERARY: *A Sad and Beautiful World.* Local poets reading their own work. Plus selections from noted Canadian and international authors.Alternates with Lesley and Brent.

10:30 pm ROCK: *Who Is Punker Than You?* Is it Chris Eng, the Early Morning Ninja? Is it Riff Randall, the Rock and Roller? Is it Modon or Mystery Guest? The answer to these questions is yes. And if you want to be punk too, give a listen. Alternates with *Escape Velocity.* Listen and deluge your ears with some of the latest intelligent technological music and other scary stuff.

12:30 am LATE NIGHT: Dance and soul with James Bateman, or whatever with Kevin Adam.

3 am GUMBO: *The Dope Spot.* Sit back and chill with us a we drop knowledge and play 3 solid hours of underground hip hop. The flavor that's turning rap maniacs into insomniacs.

SATURDAY

6 am ROCK: With Ryan Dworschak

8 am FOLK/ROCK: *Radio Arcadia.* Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

10 am FINNISH: Pirkko Kiansten and Maisa Korhonen host *Soitellaan*, a Finnish program featuring Finnish music ranging from popular modern music to folk and classical. News interviews and poems in Finnish.

11 am IRISH: Host Desmond Lynch puts focus on traditional Irish folk music from Ireland and elsewhere.

Noon JAPANESE: *Konnichiwa Victoria.* Asako invites you to tune in to the sound of contemporary Japan, and the latest Japanese news and culture.

1 pm PORTUGUESE: *Portguese Mosaic.* Music and culture from the Portuguese-speaking world.

2 pm CHINESE: with Man Kit Yu

3 pm PLAYLIST: *Playlist Salad.* Now only one hour of the finest listening ingredients. Pass me a bucket.

4 pm Artist Profiles: *Labelled and Shelved.*
March 2: Native Voice
March 9: Metal
March 16: Dumela Africa
March 23: Great Western Ballroom
March 30: Native Voice

6 pm REGGAE: *Alive and Dread.* Roots rocking sounds of Reggae and African music. With hosts Michael, Mighty Cloud of Joy, Ital Stew and Jahnathon.

9 pm DANCE: *Perpetual Motion.* Crank the volume and get ready to move! Corey and Sean spin up the turntables and lay down the latest techno/trance tracks to get your Saturday night thumping.

10 pm RAP: *Freaky Flow.* DJ Hose died attempting to escape from Riker's a la Carlito's Way - Peter D. is running thangs with the dopest and the flyest jams in the East and the West. It's all fused over Superfly Samples and Curtis Mayfield jams - It's the bomb.

12 am GARAGE: *Garage Grooves.* Whoa daddy-o! Every week, Amazing Larry brings you brand new 60s punk from around the world as well as a variety of "old" garage stompers.

1 am LATE NIGHT: *Anarchist Cafe.* What's to be done? Listen to the *Anarchist Cafe* for seditious fun with John-Henry and Amanda as we subvert the dominant paradigm and move ourselves towards revolution of the mind and body.

3 am GUMBO: Hip Hop with Aaron Ellis.

SUNDAY

6 am ECLECTIC: *What's Left of What's Real?* A musical metaphor for a dying planet--an intellectual approach, spontaneous format, explosivEdge, an all-too-brief excursive Experiment in the kWALLity of sound and the sound of quality.

9 am YUGOSLAVIAN: For all Yugoslavian people of our community, or anyone who likes the great, colourful music and folklore from Yugoslavia. Hosted by Ruzica (Rose) Zivkovic.

10 am POLISH: Gregorz Gawronski and Ursula Zielinska present an hour of news and music from Poland, as well as interviews and news from the Polish community.

11 am ITALIAN: *Italian Broadcasting System.* Music and news with Giovanna Greco and Lorenzo Sforza.

12:30 pm LATIN AMERICA: *Postales Musicales de Latino-America.* Hosts Miguel Alverenga and Estevan Baileys present a biligual program offering music, cultural news and interviews from Victoria's Latin American community and throughout Latin America.

1:30 pm JAZZ: *Guitar Jazz.* Host Joe Scafone looks at the world of jazz guitar. Also, catch *Joe's Garage* featuring local players.

3 pm METAL: *Disciples of Dr. Demento.* Punk is dead. So shut the fuck up and do something about it. And listen to Propaghandi lots.

4 pm PUBLIC AFFAIRS: From the Blackside. A program of easy R & B with interviews and guests from the Black Side, with your host, Jonathon Johnson.

5 pm WOMEN'S ISSUES: *Women on Air.* feminist voices speaking out. Music, news and interviews from the week past, our air time turns up the volume on different women's noisy silences. Call CFUV 721-8700.

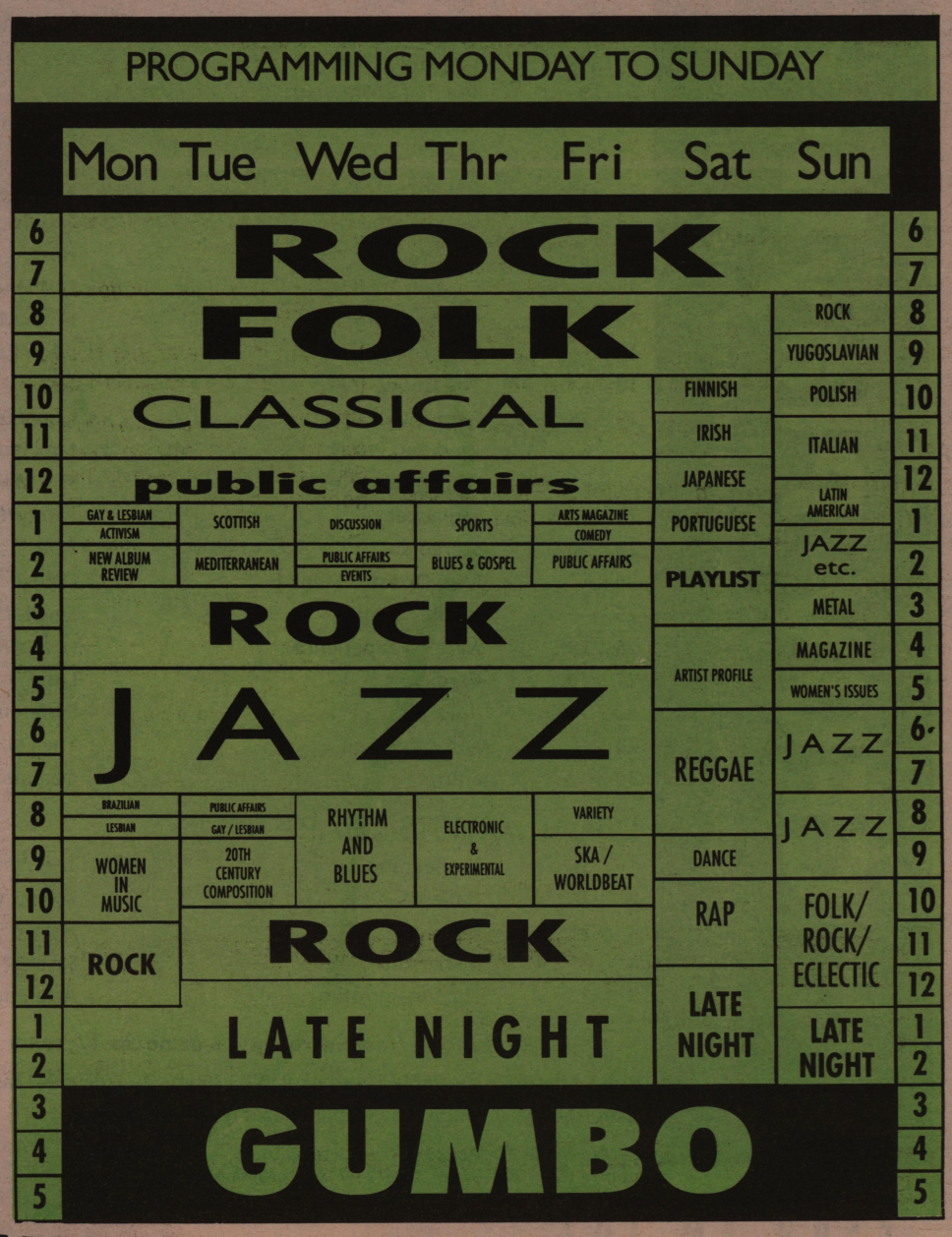
6 pm JAZZ: *In the Mood.* A program of Jazz in the broadest sense of the word. With host B.J.

8 pm JAZZ: *Peter Lovric's Sunday Night Jazz Concert.* Put your dancing shoes on with the King of ballroom jazz.

10 pm ROCK FOLK ECLECTIC: *Fish Show.* Retro Shmetro. Put your brain on a hook and forget the 80s ever existed. Feel better yet?

1 am LATE NIGHT: with Pat Sheehey

3 am GUMBO: *Longhair's Jukebox.* Maybe more creative words will come to me once exams are over.▲



April Playlists

by Artist • *Cut*• Label

Folk

Tamarack • *Leaving Inverarden*
Folk Era/Festival

Barra McNeils • *The Question*
Polygram

The Oysterband • *The Shouting End of Life* Cooking Vinyl

Dar Williams • *Mortal City*
Razor & Tie

Fred Eaglesmith • *Drive-in Movies*
Vertical/Festival

Sunyata • *Sunyata II*
Media Magic

Ashley MacIsaac • *Hi. How are you Today?* A&M

Loudon Wainwright III • *Grown Man*
Virgin

Stompin' Tom Connors • *Long Gone to the Yukon* • EMI

David Essig • *Tremble and Weep*
Appaloosa

MORNING FOLK
Mon - Sat
8:00 am – 10:00 am

Underground Dance

Dubnology • *VIA*
Middle Earth

Power Steppers • *Bass Enforcement*
Universal Egg

Heights Of Abraham • *The Scenic Vibe EP*
Pork

St. Germaine • *Boulevard Series EP*
F Comm.

Crustation • *Now 'till Never EP*
Cup Of Tea

Reminiscence Quartet
Psychedelico EP • Yellow

Disciples • *For Those Who Understand* •
Boom-Shaka-Lacka

Paul Johnson • *Bump Talkin*
Peace Frog

Lee Perry + Mad Professor • *Super Ape Inna Jungle* • Awria

Source Direct • *Made Up Sound*
Metalheadz

BASS CULTURE
Fridays
8:00 pm – 9:00 pm

RAP

Spice 1 • *Dirty Bay*
Jive

Ray Luv • *In The Game*
Young Black Brotha

Blahzay Blahzay • *Danger (1&2)*
Mercury

Tupac & Dr. Dre • *California Love*
Death Row

The Click • *Scandalous*
Jive

Cypress Hill • *Illusions* (Muggs Remix)
Columbia

Funkmaster Flex featuring Redman & Methodman • *Loud Hangover Remix*
Loud

Eazy E • *Wut Would You Do*
Ruthless

Group Home • *Livin' Proof*
Payday

SPITTIN' RHYMES
Saturdays

BLUES

Emmett Miller • *Minstrel Man From Georgia* • Sony/Legacy

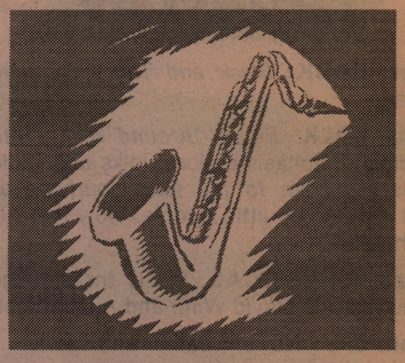
Slim Harpo • *The Scratch Vol. One*
AVI

Bessie Smith • *Complete Recordings Vol. Five: Final Chapter* • Sony/Legacy

Various • *Booze and the Blues*
Sony/Legacy

Various • *Messed Up In Love & Other Tales of Woe* • Sony/Legacy

Josh White • *Blues Singer 1932-1936*
Sony/Legacy



LET THE GOOD TIMES ROLL
Wednesdays
8:00 pm – 10:30 pm

CFUV Playlist

Musical programming unique to Vancouver Island on CFUV FM 102

by Rob "cold chillin" Cochrane & Cam "liven' large" Tough

TM	LM	CAN	ARTIST	TITLE	LABEL
1	–	*	The Smugglers	Selling The Sizzle!	Mint
2	–		Spice1	1990–SICK	Jive
3	25		CiboMatto	Viva! La Woman	Warner
4	8	+	Nomeansno	The Worldhood Of...	Alt.Tent.
5	2	*	DOA	The Black Spot	Essential
6	–		2Pac	All Eyez On Me	Death Row
7	–	*	Eric's Trip	PurpleBlue	SubPop
8	3	*	Less Than Jake	Pezcore	Dill
9	9	*	The Planet Smashers	s/t	Stomp
10	–		Bad Religion	The Gray Race	Atlantic
11	23	+	Gus	Hetero Bas Was Flipper	Slow To Burn
12	1	+	Gallery 6	Kyles 3 Grand	Cardigan
13	–		Goodie Mob	Soul Food	Laface
14	–		Lag Wagon	Hoss	Fat Wreck
15	–	*	Captain Tractor	East Of Edson	Indy
16	–	*	Jimmy George	Hotel Motel	Cargo
17	–		Various Artists	"Don't Be A Menace..."	Island
18	–		The Goops	Lucky	Kinetic
19	18		Genius Gza	Liquid Swords	Geffen
20	6		Wedding Present	Mini Plus	Cooking Vinyl
21	–		Funk master Flex	The Mix Tape	Loud
22	11	+	Mblanket	Safety7"	Slow To Burn
23	20		Stereolab	Peng!	American
24	–		Man Or Astro Man?	Deluxe Men In Space	Touch And Go
25	–		Hockey Teeth	Smells Like Stanley's Cup	Outcast
26	28		Mister T Experience	LoveIsDead	Lookout!
27	10		Cardigans	Life	Minty Fresh
28	–		Pulp	Different Class	Island
29	–		Folk Implosion	The Folk Implosion EP	Communion
30	–		Snuff	Demmamussabebonk	Fat Wreck

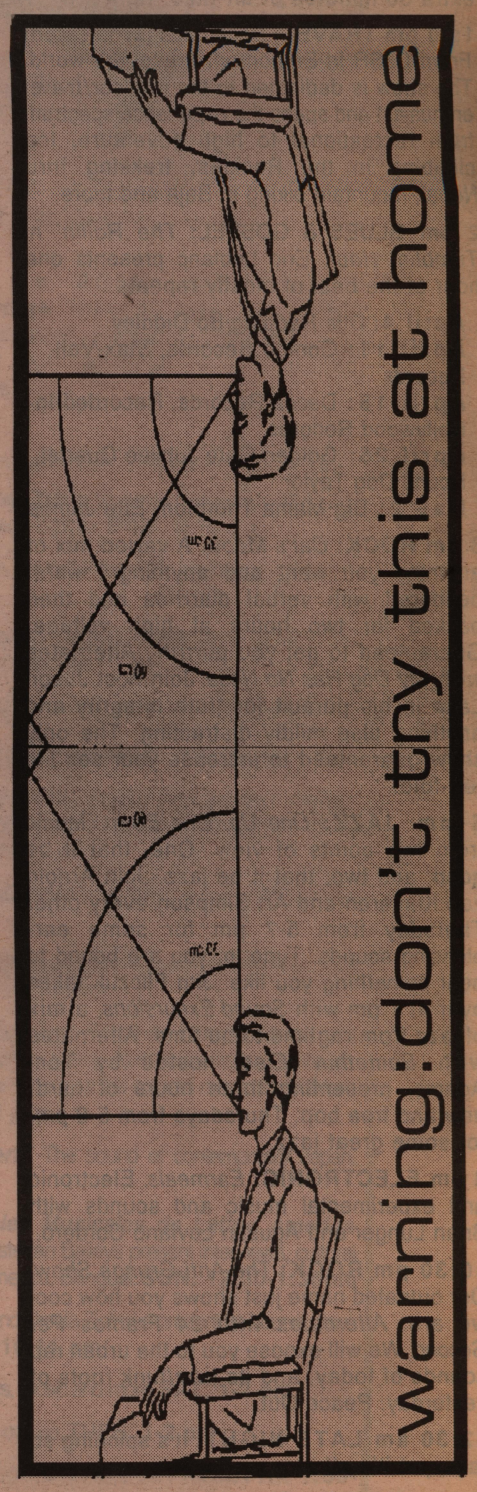
LOCAL ARTISTS CHART

1	3	+	Nomeansno	The Worldhood Of...	Alt.Tentacles
2	1	+	Gallery 6	Kyles 3 Grand	Cardigan
3	5	+	Gus	Hetero Bash Was Flipper	Slow To Burn
4	4	+	M Blanket	Safety 7"	Slow To Burn
5	2	+	The Vinaigrettes	Atta Boy Girl	Incentive

*Ranking reflects airplay + denotes Victoria artist * denotes Canadian*

Rob Cochrane is available Tuesdays 930–1230pm, Thursdays 9–11am
Cam (the man) Tough is available Thursdays 11am–3pm

CFUV FM102 PO Box3035 U.ofVictoria Victoria, BC V8W 3P3
phone (604) 721-8702 fax:721-7111 cfuv@sol.uvic.ca



Public Affairs

THE NOT-SO DEMOCRATIC PARTY

by John-Henry Harter

Welcome to a world where a so called "democratic socialist" government embraces capitalism and sings the gospel of the free market. Where a political party that purports to support the working class and poor locks themselves into a conference centre while using the police and security goons to manhandle the very same people they claim to represent. Where alternative media are labelled security threats and members of the Canadian Federation of Students are voting delegates instead of joining the anti-poverty activists outside. Is this an anarchist's paranoid fantasy? A bad dream?...No, it's the NDP leadership convention.

The point of this article is not to describe the mundane details of the convention (Clark won as you know) but to look at the events surrounding the NDP leadership convention and what was said, and not said, by those in attendance. Particularly telling is what was not said at the convention. The party made great leaps in logic when listening to Glen Clark slam the Liberal agenda of deficit cutting while at the same time ignoring their government's welfare cuts.

On the night of the leadership (non) debate a group of anti-poverty protestors were outside the Vancouver conference centre protesting the cuts to social assistance. Instead of inviting dialogue there was a virtual security zone set up around the convention centre. All doors were locked and only one site of entry was left open and two security guards were at that door ensuring only those with delegate passes could access the building. Inside were supposed advocates of the working class cheering on the very government that has decided a single welfare recipient should receive only $500 a month. As well, many Canadian Federation of Students executives, including chairperson Michael Gardiner, were delegates behind the security zone being protected from the protestors who were threatening to storm the castle. How one can go from protesting "The Cuts" on February 7 to selecting the new premier on February 17 is a mystery. Perhaps they had taken the course I recently saw advertised, "How to go from protestor to collaborator in ten days or less, just dial 1-800-SELL-OUT."

But the convention was no place for logic. How else could one explain that the same government that created a police state around Gustafson Lake could make speeches that they were advocates of social justice. The absence of any critique on the government's role in the suppression of First Nations soverigntists was appalling. The NDP attorney general was quoted this summer as saying that, "The state reserves the inherent right to use force," and this was supported by all the major leadership candidates. Before myself and another CFUV reporter had our media credentials taken away (the RCMP told the party we were a security risk) all three major candidates, Corky Evans, Joan Smallwood and Glen Clark, went on the record supporting the police action at Gustafson lake. How can any person claiming to represent a "left" point of view support a party that uses the army against native protestors, locks out welfare recipients from their meeting, suppress media coverage, steals money from charity (they stole at least $60000 from charity, remember) and continues with a program that is work fare by another name? I don't claim to have the answer to this paradox.

One of the most glaring ironies is that less than 1200 British Columbians got to choose the next Premier. That a group of twelve hundred can wield such enormous influence in a supposedly democratic society is unconscionable. Yet that was what the convention was all about—it was a fiction created to sell a corrupt party's bland message to a compliant constituency. In his book on popular culture John Storey points out how electoral politics has become a competition of capital interests, "On each occasion the contest has circled around the question, who can best administer capitalism...In this sense the parameters of the election debate are ultimately dictated by the by the needs and interests of capitalism manifested as the needs and interests of society in general."1 Unfortunately, that is what the NDP convention illustrated to me, that the real issues were not up for debate. The discourse was limited to who could lead the party to victory in the next election, no mention of taking on capitalism, of addressing the concerns of the protestors outside or how a supposedly socialist party has become just another part of the capitalist machine. Historically, the ndp have always been a moderate social democratic party that seeks class compromise and collaboration, and rejects any semblance of class war. Class war would place the majority of ndp'ers on the side of the capitalists. As a friend said to me, "The ndp is a party that is made up of the middle class in the interest of the upper class while pretending to support the working class."2

1) Cultural Theory and Popular Culture

2) John Shafer ▲

A Non/interview with Daniel Gawthrop and John-Henry Harter

Not having learned my lesson at the ndp convention I agreed to interview the author of ***Highwire Act: Power, Pragmatism, and the Harcourt Legacy***. I was supposed to meet Daniel Gawthrop for an interview but he never showed up. Having just read the book which I felt was an apology for the ndp and sought to credit the party by discrediting all the other mainstream parties (which seems like too simple a task), I had a number of pressing questions. Instead of keeping the questions to myself I would like to share them with you and Daniel Gawthrop who is more than welcome to send me the answers.

I noticed a decidedly pro NDP bias in your book are you a member of the NDP?

In your chapter on First Nations issues entitled "Giving a Hundred and Eleven Percent" you state that, "Much of the credit for the ultimately peaceful resolution and the NDP's refusal to negotiate with the armed camp went to B.C's new attorney general." Yet you don't include his statement about the state reserving the inherent right to use force or the fact that the "peaceful" resolution saw one of the women in the camp shot by the RCMP. In fact you only dedicate two pages to this whole issue which was an historical event in B.C and was the largest and costliest police action ever in the province. Why is that?

When discussing the NDP's stealing charity money for some members private use and stealing $60 000 and putting it towards their party newspaper you blame the media for, "A deliberate strategy to destroy the Harcourt government by exaggerating the extent of its responsibility for wrong doing in Nanaimo." (p.297) Yet you seem to underplay the issue by proving the Socreds were worse. Is that the real issue?

At times you seem to rewrite history, in your chapter "Brazil of the North" you say in one paragraph in reference to Clayoquot Sound, "The NDP managed to avoid an international boycott of Mac Blo when it finally put an end to clearcut logging in the region." Then in the next paragraph you write, "The cabinet's approval of these findings meant that there would be no clearcuts larger than four hectares in Clayoquot sound." (p. 183) How do you explain such blatantly contradictory statements?

Well thanks for standing me up. All in all I must say that your book is more like a Public Relations coup for the NDP than an attempt at a history of the Harcourt legacy. But what the hell—it's an election year. ▲

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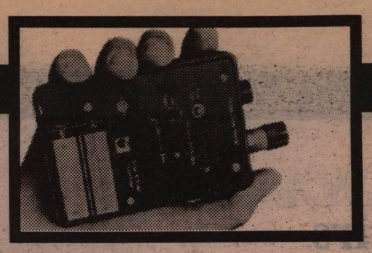


SOME 'ZINE REVIEWS FOR YOU

By Ainslie Grieg

Someone brought to my attention that I didn't list any addresses for the 'zines I reviewed in the last Offbeat, so here they are(and prices)...Schtufff c/o 7110 Westminster St./Powell River B.C./V8A 1C6/Canada/$2 ppd...Juxtsuppose/P.O. Box 30007/Parkgate P.O./North Vancouver B.C./V7H 2Y8/Canada/$2 ppd...Profane Existence/P.O. Box 8722/Minneapolis, MN/55408/USA/$2 ppd (american)...Emit/P.O. Box 2499/Vancouver, B.C./V6B 3W7/Canada/$3 ppd...Maximum Rocknroll/P.O. Box 460760/San Francisco, CA/94146-0760/USA/$3 ppd (american)...Punk Planet/P.O. Box 1711/Hoboken, NJ/07030-9998/USA/$2 ppd (american)..

KAZOO (CJSF 93.9 FM @ SFU)

Don't blink or you'll miss it. CJSF's zine is four pages of gibbled silliness. Cartoons, funky looking drawings and other cut and paste items. My favourite part was the headlines someone collected from newspapers. 'Miners Refuse To Work After Death'. Huh? This is the way everything should be. Short, so it doesn't bore you, and silly so that you want more. *Kazoo* could spring for a few more pages (with more silly stuff). I know I wouldn't get bored! If you're in Vancouver and ya see this lying around somewhere, pick it up!

BEAT ME OUTTA ME #2

(108 Canterville Rd. S.W./Calgary, AB/T2W 4R3/Canada/$1 ppd)

This is like being picked up off yer sorry ass and drop-kicked onto the pages of a high-school student's notebook. Not that I have anything against personal 'zines, in fact I like good personal 'zines better than most music ones. I'd rather read about someone's amusing tale of a trip to the grocery store gone mad, than an interview with the band next door that's never played a gig in their lives. I also like to be able to read every word in a sentence. In *Beat Me Outta Me*, where the photo-copying isn't bad, the writing's too messy to read. There were a few things in this that I liked, but most of it was buried too deep in boring, meaningless shit. A worthwhile read if you have an appetite for the sloppy personal 'zine, but not really my cup of tea (Anyone that's seen my 'zine isgonna say this is like the pot calling the kettle black, 'cuz my 'zine is on the wrong side of sloppy too. But I say content, content, content. If something is well written about an interesting topic, I'll take the time to read it even if I have to use a secret decoder. This 'zine just doesn't fit the bill. Sorry). Oh yeah, one of my friends saw me reading this and asked if it was a Nirvana thing. At the time I had no idea what he was talking about, then I heard a Nirvana song on the radio, and it sounded like Dead Kurt was saying 'Beat Me Outta Me'. They do mention being Nirvana obsessed a few times, so maybe that is where the name comes from. I dunno.

PSYCHOTIC KITTEN #1

(c/o Brian/#257-7495 140th St./Surrey, B.C./V3W 6G5/Canada/$2 ppd)

Is it just me or is it really hard to find well written 'zines? This is pretty depressing. Brian seems to be obsessed with suicide, which is what most of his writing is about. Plus lots about his experiences in mental hospitals. This is a personal 'zine too, but Brian was thoughtful enough to type *Psychotic Kitten* for your reading pleasure and mine, so I didn't mind it so much. There's lotsa poetry about suicide, and some about Satan. Pretty creepy stuff. There's some reviews of albums he likes, but really they're just ads for the bands; all he does is insist you go out and buy the album he's reviewing. Although he is right about a couple of 'em. Mystery Machine do rock. And guess what? There's an interview with 'em in this 'zine. Well, it's more like a little chat he had with the band (mostly about suicide and depression). No real question's are asked, and no real answers are given. There's a thing in here written by Jason Shreurs (of *Schtufff...* fame) about how all famous Canadians suck (he's right...most of them do!). Someone said this is reprinted from *Schtufff...*, maybe it is, it does sound kind of familiar when I read it, but I dunno what issue of *Schtufff...* it's from. Oh, well. My favourite part of *Psychotic Kitten* is the cool drawings by some guy named Quake. I've seen his drawings in another 'zine, but I can't seem to remember which one. He's a rad artist.

NOT JUST ANOTHER COOKBOOK ISSUE ONE : OATMEAL IN A BAG

(917 Beauclaire Drive/Orleans, Ontario/K1C 2J5/Canada/$1 [I think])

Issue one of this 'zine's kinda old, but I haven't seen another, so I thought I'd review it anyway. This is a really high quality 'zine. The cover is made of thick shiny paper, and the photo-copying is REALLY awesome! *Not Just Another Cookbook* is almost all band interviews, but the questions asked are not the usual "What're your influences?" "How long have you been a band for?" typical boring-as-hell shitless interview questions. So I didn't really mind reading 'em. There's some weird poetry too, and one short fiction piece that I really loved. It makes no sense at all, but that's why it's such a rad story. The last 10 pages are all pen pal addresses an' stuff. There's two stories about bands that were supposed to be interviews but they forgot their tape recorder. One's a cute little rhyming story about their adventure with Sloan and the other's a bunch of quotes and facts from a chat they had with Thrush Hermit. There's some record and show reviews too, but not many. I really liked this 'zine, but it coulda had a few more stories and some other writing and less band interviews.

SCHTUFFF #5 (address at the beginning of the reviews)

I know I reviewed *Schtufff...* last time too (#4), but since I was complaining so much about those other 'zines, I realised what I do like in a 'zine. *Schtufff...* is perfect. Well, maybe not perfect, but pretty damn close. It's really slick looking, so I don't have to worry about not being able to read anything in it. I think Jason's a bit of a punctuation nut. There's never any spelling mistakes and you can tell he edits and proof reads everything. And bonus- it's well written! Jason know's his shit, and he's not afraid to show it. My taste in punk rock is different than his, but I still take the time to read his reviews and interviews 'cuz I know he'll have something fresh, honest and cool to say. #5 was pretty late, well over the four months he'd originally said you could expect a new copy of *Schtufff* in. But, as usual it was well worth the wait. There's an interview with the guy that used to do 'Scrape' (a 'zine) , a phone interview with each member of Facepuller, a Malefaction tour diary, shitloads of record and 'zine reviews, plus so much more! You know, I think this is my favourite 'zine!!! ▲

PHASED & FUSED

Ramblings from a Space Monkey

Here's a monthly column where I may exist in print to give to you my impressions of Victoria's past, present, future, hypothetical, and maybe-but-aren't-sure-if-it-was-one-or-just-a-drug-experiment-controlled-by-an-older-sibling-with-you-as-the-guinea-pig... parties.

Indeed, the whole so-called dance/techno/ambient/electronica...let's just call it the rave scene...began in Victoria some five years ago, but, lately, I've caught on to the notion that perhaps somethin's amiss—after all, there's been a party atleast every second weekend since November- and these parties are full-on, decked out, pupil-explodin', whistle-blowin', and everything-including-the-bubble-machine-styled-up bashes.

For most party-goers, the rave scene has appeared all of a sudden, from out of nowhere, while for some others it is old news - dance culture has been flourishing in Europe since the late sixties and it's been well-established in North America for atleast a decade.

Numerous individuals have contributed to the scene— Bassliner Promotions, Daisy Age Revival, Eeek, Escape Productions, and XTC Events. So what's the Who, What, When, Where, Why, and How? Well, Escape Productions have been an integral part at each of the parties that I have had a blast at, so let's reveal the inner-most Freudian secrets of the fellas behind the wizardry...

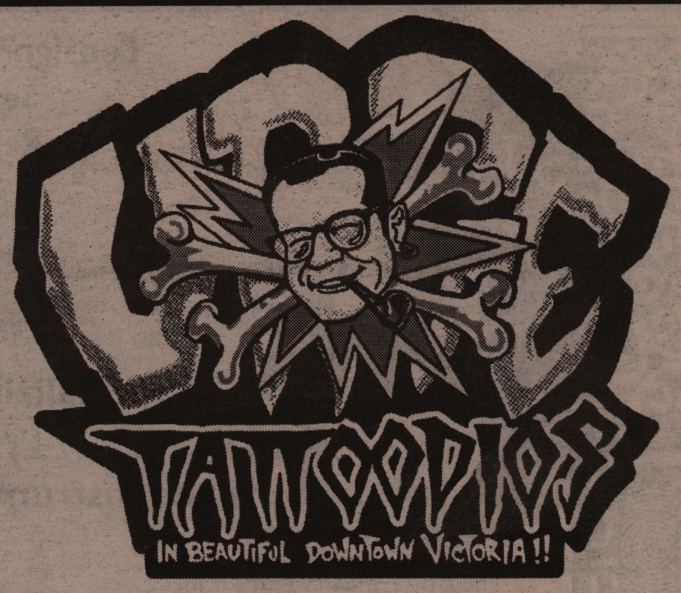
Escape Productions equates to Jason and Ross, two UVIC students who have caught the contagion called "the rave scene" and have so far put on the parties known as The Great Gazoo, Engage, and Stratosphere. Seeing as how the raves in town had, in the past, gone on quite unnoticeable, Ross, in November'95, decided to experiment with a high-profile party produced in association with Unite, thus giving birth to Intraction, a party which was promoted via posters, handbills, and the radio waves of CFUV. The party was an incredible success with Vancouver DJ's Markem, Flyte, and Pretty Boy, and V.U. recording artists, Adam and Hue.

By meeting him through a mutual friend, Jason then linked up with Ross to form Escape. Being from Windsor, Ontario, Jason became a convert, he says, "because of Detroit". The events which led him from there to wherever here is include "an Orb experience", multiple Richie Hawtin raves, and arriving in Victoria in August'95 to land on the party thrown by Temple of Sound. Since then, he's known full well of Victoria's potential to become a happy raving hot spot.

Ross' influences were, for one, growing up with the DJ known as Pretty Boy and holding parties for some 400 people of the Vancouver highschool crowd. Both Ross and Jason wanted to be something more than "the partier" and so have been successfully networking in Victoria to package some sweet parties and to inspire multitudes of smiling faces.

In January, Ross and Jason started the club P.R.A.V., the Party Raver's Association of Victoria. This seventy-members-strong club at UVIC gives the production company potential access to UVIC facilities— perhaps an outdoor party at the stadium? You never know...

Victoria hasn't even felt the brunt of the rave movement. Of course the local DJ's and promoters who have been sweatin' it out and playin' the platters for the last five years deserve hundreds of truckloads of the most grandiose thankyou's for many a riotous event, but these recent endeavours have definitely paved the way for a rave scene with a high profile. ▲



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LIVE LIVE LIVE 'n

kd lang
Royal Theatre
January 15 & 16,1996

I caught the kd lang show last month at the Royal and I was leery about having shelled out 50 bucks for the privilege. The curtains rose to reveal kd decked-out in pre-vegas elvis, fronting a band that looked as if they had been borrowed from Arsenio Hall. Direct from LA, ponytailed, tattooed, with back-up girls in leather jackets; they did some numbers from kd's new album *All You Can Eat*. I sat there unimpressed, the big sound coming from behind seemed to eat up kd's voice, which is not exactly what I had paid for. After the first couple of songs, kd started talking, then she broke her boots and remained on stage. At first she bantered nervously while she unlaced them, then, replacing her coat with a glittery jacket from older days she mounted into her famous version of Roy Orbison's 'Crying'. This is when things started, her 'front' disappeared, kd relaxed and her voice took over the show.

I ended up enjoying it but not loving it. I started liking the new stuff when she brought it out again at the end of the show. *All You Can Eat* is a very polished pop work that includes such titles as 'Sexuality', 'I'm ok,' and 'I Want It All.' The songs don't really differ from each other and the back-up music and lyrics lack importance in the over-all scheme, serving merely as accompaniment to kd's velvety voice. To be generous, though, it was only the second night of the tour, and by the time you read this, they will probably be as honed and polished as the album is—almost worth your fifty bucks. For those who wanted to part with even more money (Isn't that what this is all about anyway?) there was the Obvious Gossip line of kd merchandise advertised with Kathy Dawn in various mannish poses wearing Versace on the beach! If I wasn't so attracted to her style and her voice I would have said this concert was a flop. I found the price was too high, the obvious money-grabbing commercialisation disappointing and the music not very innovative. She is one handsome dude, though.

Amanda Heffelfinger

Martin Nolan & Peter Gilmore
Victoria & Mike's living room
January 13, 1996

We arrived late and blatantly a-contextual. Where I'd imagined a wild, foot stomping ceilidh, we interrupted an acoustic performance-in-progress...two Irish-born musicians harmonizing traditional melodies before a select audience of, say, fifteen. As Canadian a version of that backroom Gaelic reverie as you'll find this side of Galway. Okay, then, St. John's, Nfld.

Martin Nolan and Peter Gilmore were in excellent form rounding out a three week tour of coastal BC to promote Nolan's recording Travel 'N' Style. Although several Celtic groups include a uilleann pipes (pronounced "ill-in," meaning elbow in Gaelic) player in their ensemble, most fans are unacquainted with the incredible complexity of this uniquely Irish instrument. A very rough approximation would be a slimmed down, wrap-around version of the Scottish bagpipes. Nolan is one of only a handful of pipes virtuosos having learned the art from traditional players in and around his native Dublin. Difficult to master; a challenge to accompany.

Fellow Dubliner, ex-"pat" turned Cumberland dweller, Peter Gilmore admitted earlier gigs on his open tuning style guitar were less synchronous. This, however, was a most enchanted evening, showcasing both musicians' talents, some sea shanties, and a wondrous introduction to the uilleann pipes.

I gather this was a somewhat impromptu tour. With Nolan dividing his time between Ireland and "our island," and Gilmore kick-starting his own trio, their next performance date is unknown. But if you're lucky enough to happen upon this pair in a pub, make yourself comfortable. You're in for a treat.

Kari Hewett ▲

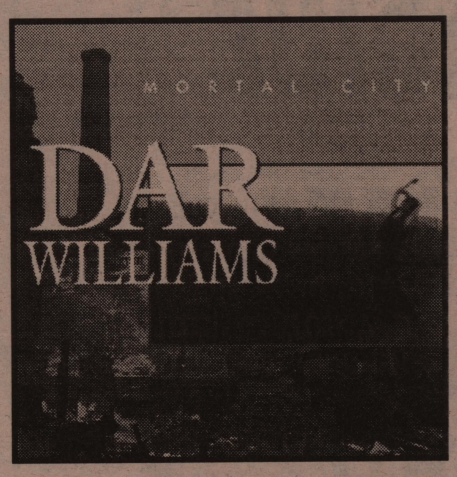
LOUD LOUD LOUD

DisCussion

Elizabeth Hummel
The Cauldron
Brew

Elizabeth Hummel is from California. She sounds like a less profane Liz Phair. She is smart, she is funny and she can sing. I love this CD. Her voice has a plaintive quality that is lighter and more appealing than Dar. Many of her songs deal with unrealized or unsatisfactory sexual encounters. She is not shy with her descriptions and the effect of having a sweet-voiced woman singing so erotically is jolting. Check out 'The Goodwill Store', 'The Sun went Splat (The Condom Song)', 'Boys' Games' and a great, very simple version of 'The Owl and The Pussycat'.

Amanda Heffelfinger



Dar Williams
Mortal City
Razor & Tie

Dar Williams is a singer-songwriter from the U.S. east coast who's just put out her second release called *Mortal City* on The Razor & Tie label. I predict a huge growth of popularity after people hear this. Aside from being musically competent, it's the thoughtful lyrics that put Dar ahead of the new crop of female folk vocalists. She sings of the now post-feminist, post politically-correct New England of the 90's which is in vogue these days: women who exhibit their power and sexuality openly. Up here at CFUV someone wrote on *Mortal City*'s CD jacket: "Deep dark and delightful" and I would agree. Some might call it college-girl angst and may get annoyed at the so-called middle class crisis of finding your dope-smoking boyfriend in the arms of a fur rights activist; but hey, art has to be inspired by something and though the cause of her pain may be on the shallow side at times, the pain she writes about is real. Her song, 'The Pagans and the Christians', is a great song.

You can visit Dar(lene?)'s home page at: "http://www.panix.com/~tneff/dar" (no quotes) and get the whole existential middle-class crisis thing explained to you in more detail there.

Amanda Heffelfinger

Linda Waterfall
Flying Time
Trout

If you can get past the name, Linda Waterfall is a Northwest artist who stands for all the "right" things. She is very accomplished on the guitar and her voice is strong and clear. The title of her CD, *Flying Time*, refers to the song 'Away Ye Merry Lassies' which summons women to grab their witches' brooms and take their 'girls' night' in flight instead of in some smelly bar. The song 'Piece of Stone' examines the age old differences between the sexes with a complex and folkish analogy. Also included on this CD are songs with titles like 'Tree', 'Balance' and 'Om Kara Shiva', a Hindi song of divine manifestation. If this sounds like your cup of tea it's worth a listen, and she's wearing some great tights on the cover.

Amanda Heffelfinger

Diane Ziegler
Sting of the Honeybee
Philo

Diane Ziegler is another New Englander, though I didn't notice her name on Dar's homepage. I think Diane is bigger then Dar but I'm not sure why. Her CD, *Sting of the Honeybee*, is put out on Philo, an arm of Rounder records. This is surprising because though she is with a big label this is the worst of these four CDs. It features Tony Trishka playing banjo on some of the tracks so she is either well connected or the label can afford good back-up talent. Somehow the whole effect seems over-produced to me. I've listened to the CD about five times and it still leaves me cold. It is just too easy-listening for this critic. I vote Diane Zeigler most likely to do Nashville. You should probably put your money elsewhere.

Amanda Heffelfinger ▲

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